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A portrait of John Charles Montague, who, after twenty years' service in the 16th Lancers, was in 1847 appointed a "Beef-Eater." Painted in 1877.

THE GREAT GALLERIES OF EUROPE

THE TATE GALLERY

[THE NATIONAL GALLERY OF BRITISH ART]

H. M. CALDWELL CO.

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THE TATE GALLERY

In 1842 Sir Francis Chantrey, the celebrated sculptor, bequeathed the reversion of his estate to the Royal Academy for the purchase of works of British art, in his will expressing the "confident expectation" that when the collection became of sufficient importance the government would provide a suitable building. The bequest became effective in 1876 and the collection of works of British art increased yearly but the government made no sign of fulfilling Chantrey's expectations. Some of the pictures were temporarily hung in the South Kensington Museum and others were sent on a tour of the Provinces. In the meantime the National Gallery became more and more over-crowded but a separate building for British works of art found no practical

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favour in the eyes of the government. In 1890 Mr. Henry Tate (knighted on the Queen's birthday, 1898), a well-known sugar refiner of Liverpool and London, wrote to the Chancellor of the Exchequer offering not less than fifty-seven of his pictures by British artists under the condition that the collection should be kept intact and placed under a separate administration. On the one hand the government objected to these conditions, and Tate objected to the works of art being housed in the "East and West Galleries" of the South Kensington Museum. A long newspaper discussion ensued, when finally an anonymous correspondent, later proving to be Tate himself, offered £80,000 to build a gallery if the government would provide a suitable site. No agreement to a site could be reached and the matter gradually seemed to die out. Two years later when a new government came in Sir William Harcourt and Tate in a half hour conference decided on Millbank, where now

stands the National Gallery of British Art, but in popular parlance it will probably always be called the Tate Gallery. Mr. Tate agreed to erect his own building and it was decided the management should be in the hands of the trustees of the National Gallery. The foundations were laid in September, 1893, and the building was formally handed over to the government and declared open by the Prince of Wales on the twenty-first of July, 1897. The actual opening to the public, however, took place a few weeks later.

The building designed by Sidney R. J. Smith is described by him as being "in a free classic style, with a Greek feeling in the mouldings and ornaments." The chief feature of the front elevation is the lofty central portion with a portico of six Corinthian columns with pediment and at the extreme ends of the portico two pavilions. A figure of Britannia surmounts the main pediment, with a lion and unicorn on either side. The

original cost of the building was £105,000 and in 1899 the building was enlarged. Upon the base of one of the columns is engraved the following: "This gallery and sixty-five pictures were presented to the nation by Henry Tate for the encouragement and development of British art and as a thanks offering for a prosperous business career of sixty years."

The works of art in the Tate Gallery are from four sources. First, Tate's own collection so judiciously chosen that from the refusal of sixty-six offered to the government sixty-one pictures were accepted. Later four more were added by Tate, making his total gift sixty-five. He also presented a few pieces of sculpture. With two or three exceptions these pictures are by living or recently deceased British artists, his favourites being Millais, Hook, Briton Riviere, Orchardson, and Waterhouse, these five numbering one-third of the whole Tate collection. Second, the Chantrey collection, the

pictures purchased by the Royal Academy under the terms of the Chantrey bequest. From 1877, the year after the bequest became operative, the council of the Academy has in each year added some works of art to the collection. By the terms of the bequest the annual income of the £90,000 estate may not accumulate for more than five years and the pictures purchased shall be by artists who have "actually resided in Great Britain during the execution and completion" of the work. There are over sixty-two artists represented in the Chantrey collection, the average cost per picture being £615. Third, seventeen pictures by G. F. Watts, R. A., presented by him to the nation. Fourth, pictures loaned from the National Gallery, the general principle being that the works of all British artists born later than 1790 are transferred to the Tate Gallery. Besides these four main sources there have been many gifts by private persons following the generous action of Sir Henry Tate.

TATE GALLERY.

INDEX TO ARTISTS.

	PAGE
BONHEUR, ROSA	46
BRAMLEY, F., A.R.A. ..	26
BROWN, FORD MADOX ..	21
BURNE-JONES, Sir E. ..	7
CALDERON, P. H., R.A. ..	55
CLAUSEN, G., A.R.A.	61
CROME, JOHN	54
DAVIS, H. W. B., R.A. ..	29
DYCE, W., R.A. ..	32, 52
DYCKMANS, J. L.	51
EASTLAKE, Sir C. L., P.R.A.	16
EGG, A. L., R.A.	49
ETTY, W., R.A...	60
FAED, T., R.A...	31
HERKOMER, H. von, R.A. ..	12
HUNTER, COLIN, A.R.A. ..	28
LANDSEER, Sir E.	43, 44, 45, 62, 63
LAWSON, CECIL	37
LEIGHTON, LORD, P.R.A. ..	6
LESLIE, C. R., R.A.	42
LEWIS, J. F., R.A.	50
LINNELL, J.	18
MACLISE, D., R.A.	48
MacWHIRTER, J. R.A. ..	13
MASON, G. H., A.R.A. ..	41
MERRITT, ANNA LEA ..	30
MILLAIS, Sir J. E., P.R.A.	*Frontispiece*, 9, 22, 27, 39, 43
MÜLLER, W. J.	19
MULREADY, W., R.A. ..	59
ORCHARDSON, W. Q., R.A.	20
PARSONS, ALFRED, A.R.A...	58
PETTIE, J., R.A.	57
PHILLIP, J., R.A.	14
ROSSETTI, D. G. ..	10, 25
SADLER, W. DENDY.. ..	56
SARGENT, J. S., R.A...	8, 11
STANFIELD, W. CLARKSON, R.A.	23
STONE, MARCUS, R.A. ..	24
SWAN, J. M., R.A.	33
TURNER, J. M. W., R.A.	40, 53
WALKER, F., A.R.A.	34
WALLIS, HENRY	36
WARD, E. M., R.A.	35
WATTS, G. F., O.M., R.A. ..	15
WEBSTER, T., R.A.	38
WHISTLER, J. McNEIL ..	64
WYLLIE, W. L., R.A. ..	47
YEAMES, W. F., R.A... ..	17

THE BATH OF PSYCHE.

LORD LEIGHTON, P R A

"Like a nymph to the bath addrest,
Which unveiled the depth of her glowing breast,
Till, fold after fold, to the fainting air
The soul of her beauty and love lay bare."

KING COPHETUA AND THE BEGGAR MAID.

SIR E. BURNE-JONES, BART

"'For thou,' quoth he, 'shall be my wife,
And honoured for my Queen.'"

ELLEN TERRY AS
"LADY MACBETH."

JOHN S. SARGENT, R.A.

Painted in 1889.

The distressful maiden has been despitefully used by robbers, who have been dispersed by the gallant knight. Some of them can be seen in the right distance. This is the only nude female figure painted by the artist.

BEATA BEATRIX. DANTE GABRIEL ROSSETTI.

Beatrice—the dream love of Dante. In the right distance is Dante, and in the left a figure representing Love, each looking at the other. A bird, with a poppy in its mouth—symbol of death—flies into the lap of Beatrice.

CARNATION, LILY, LILY, ROSE. JOHN S. SARGENT, R.A.

In a garden of lilies, carnations, and roses, the two children illumine the fading day with the light of gaily coloured Chinese lanterns.

The gentlemen-pensioners of the Charterhouse assembling for service, presumably on Founder's Day, for the sub-title of the picture, "Though he fall he shall not be utterly cast down," comes from the 37th Psalm, which is specially appointed to be read on that day.

J. MACWHIRTER, R.A.

A view of Gosau, in the Salz Kammergat, Austrian Tyrol.

THE PRISON WINDOW. JOHN PHILLIP, R.A.

A study of human nature in Spanish costume. "Stone walls do not a prison make" for the natural affections and passions, even of a caged criminal.

The artist dedicated this work to "All the Churches." Under the ample robes of Christianity there is room for all the children of the world to dwell in peace and unity.

ESCAPE OF THE CARRARA FAMILY FROM THE PURSUIT OF THE DUKE OF MILAN, 1389. SIR C. L. EASTLAKE, P.R.A.

Francesco Novello di Carrara, last Lord of Padua, having heard of the Duke of Milan's intention to kill him, fled across the mountains to Monaco. His pursuers are in sight in the valley below.

Married to Sir Robert Dudley, Amy Robsart met a mysterious death at Cumnor Hall, near Oxford. She was found dead at the foot of a staircase. The incident is incorporated in Scott's "Kenilworth."

NOON-DAY REST.

JOHN LINNELL.

In the blaze of harvest heat the weary reapers seek shade and sleep under the "stooked" sheaves.

The building is seen through a golden veil of mist, illuminated by the rising sun.

NAPOLEON ON BOARD THE "BELLEROPHON." W. Q. ORCHARDSON, R.A.

Napoleon surrendered to Captain Maitland on the *Bellerophon* on July 15, 1815. The friends with him —commencing from the left—are Col. de Planat, Gen. Montholon, M. Maingaut (Physician), Count Las Cases, Gen. Savary, Baron Lallemand, and Count Bertrand.

CHRIST WASHING PETER'S FEET. FORD MADOX BROWN.

"If I wash thee not, thou hast no part with me."—*St. John* xiii., 8.

THE VALE OF REST.

SIR J. E. MILLAIS, BART., P.R.A.

"Where the weary find repose" was the supplementary title to this picture when it was exhibited in 1859. The scene represented is Kinnoul Churchyard, Perthshire.

ENTRANCE TO THE ZUYDER ZEE, TEXEL ISLAND. W. CLARKSON STANFIELD, R.A.

A realistic presentment of Dutch coast scenery.

IL Y EN A TOUJOURS UN AUTRE. MARCUS STONE, R.A.

"A Prior Attachment," the title under which this picture was engraved, at once explains the despondency of the present suitor.

The Annunciation. After the Angel Gabriel had delivered his message, Mary replied, "Behold the handmaid of the Lord; be it unto me according to thy word!"

A HOPELESS DAWN.

FRANK BRAMLEY, A.R.A.

All through the night of storm the vigil has been kept by the old mother and young wife, but with the grey dawn, hope dies. The hungry sea has claimed its victim.

"It might be done, and England should do it." The weather-worn old mariner listens to the story, read by his daughter, of the search for the connecting waterway between the Atlantic and the Pacific. The charts of the Polar Regions lying on the table betoken his keen interest in the subject.

THEIR ONLY HARVEST. COLIN HUNTER, A.R.A

Sea-weed, used in kelp-making, is eagerly gathered by the coast-peasants of Connemara. It forms an important item in their meagre means of livelihood.

RETURNING TO THE FOLD. H. W. B. DAVIS, R.A.

The leisurely drift, so characteristic of the progress of flocks of sheep and lambs in the country, is admirably suggested. The animals linger to nibble at each tempting grass-patch, and straggle along lazily to their night-quarters.

Love vainly knocks for admittance at the door of Gold. The lock is effectually turned against him. All delights — typified by the scattered roses—have been discarded by the owner of this gold-gated heart.

"And ye sall walk in silk attire,
And siller ha'e to spare,
Gin ye'll consent to be his bride,
Nor think of Donald mair."

"Oh! wha would buy a silken gown,
Wi' a puir broken heart?
Or what's to me a siller crown,
Gin frae my love I part?"

Exhibited under the title "Pegwell Bay: a Recollection of Oct. 5, 1858." Donati's Comet is shown in the brightly illumined sky. Pegwell Bay is between Ramsgate and Sandwich.

THE PRODIGAL SON. JOHN M. SWAN, R.A.

"And he went and joined himself to a certain citizen of that country, and he sent him into the fields to feed swine."—*St. Luke*, xv., 15.

THE HARBOUR OF REFUGE. FREDERICK WALKER, A.R.A.

Jesus Hospital, at Bray, near Maidenhead, supplied the setting for this ideal resting-place from the world's storms and buffetings.

THE SOUTH SEA BUBBLE: A SCENE IN CHANGE ALLEY IN 1720. E. M. WARD, R.A.

"The crowds were so great within doors that tables with clerks were set in the streets. In this motley throng were blended all ranks . . . and the voices of ladies rose loud and incessant above the general throng."—Lord Mahon's *History of England*.

DEATH OF CHATTERTON. HENRY WALLIS.

"The inspired charity boy" committed suicide at his wretched lodging in Brooke Street, Holborn, on Aug. 24, 1770, when he was but seventeen years and nine months old.

THE AUGUST MOON

CECIL LAWSON.

Painted at Blackdown, near Haslemere, Surrey.

A DAME'S SCHOOL. THOMAS WEBSTER, R.A.

"A matron old, whom we schoolmistress name,
Who boasts unruly brats with birch to tame."

OPHELIA.

SIR J. E. MILLAIS, BART., P.R.A.

" . . . Her clothes spread wide,
And mermaid-like, awhile they bore her up;
Which time she chanted snatches of old tunes,
As one incapable of her own distress."

One of the artist's unfinished works, redeemed from the cellar of the National Gallery in 1905.

THE CAST SHOE. GEORGE H. MASON, A.R.A.

A characteristic Staffordshire landscape by this artist. The scene is Wetley Common, near Mason's birthplace.

UNCLE TOBY AND WIDOW WADMAN
IN THE SENTRY BOX.

C. R. LESLIE, R.A.

"'I protest, madam,' said my Uncle Toby, 'I can see nothing whatever in your eye.' 'It is not in the white,' said Mrs. Wadman. My Uncle Toby looked with might and main into the pupil." —*Tristram Shandy*

AN EQUESTRIAN PORTRAIT.

SIR E. LANDSEER, R.A. *and* SIR J. E. MILLAIS, BART., P.R.A.

Commenced by Landseer as a portrait of Queen Victoria: he only painted the horse and the background. Millais completed it, and called it 'Nell Gwyn."

A Scene on the Kentish Coast, with Dover Harbour in the distance.

A lurid idealisation of the horrors of war.

THE HORSE FAIR. ROSA BONHEUR

A small replica of the picture in the Metropolitan Museum, New York.

A View on the Thames, with the Isle of Dogs and the domes of Greenwich in the far distance. A wonderful representation of London's "silent highway."

THE PLAY-SCENE FROM "HAMLET."

D. MACLISE, R.A.

" . . . The play's the thing
Wherein I'll catch the conscience of the King."

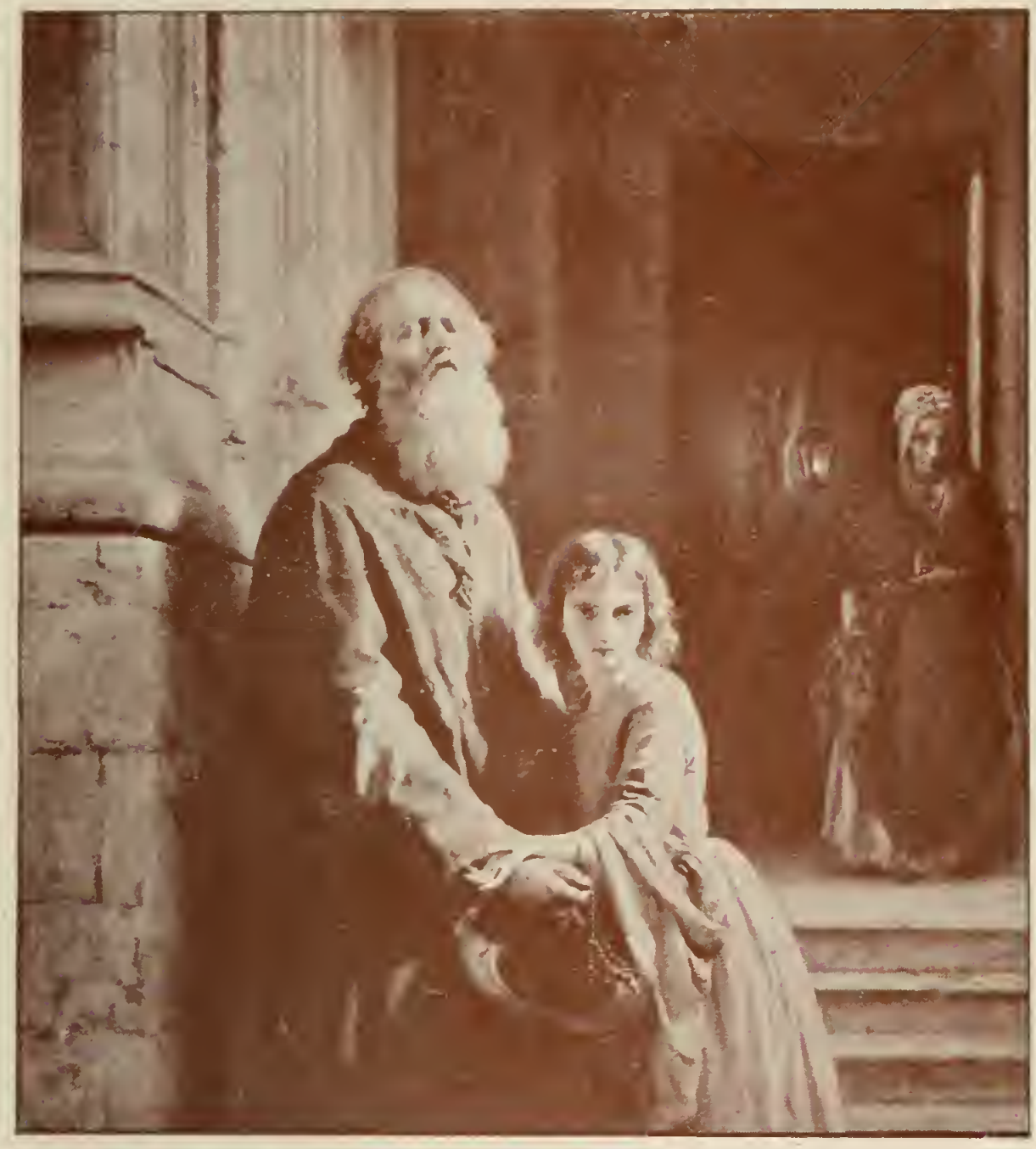
An incident in Thackeray's *Esmond.* (Book II., ch. xv.)

THE COURTYARD OF THE
COPTIC PATRIARCH'S HOUSE IN CAIRO.

J. F. LEWIS, R.A

A characteristic Oriental scene, except that the female figures are not veiled: the house is that of a Christian.

THE BLIND BEGGAR. J. L. DYCKMANS.



Painted at Antwerp in 1858, in which city the artist was born, lived, and worked.

ST. JOHN LEADING THE BLESSED VIRGIN MARY FROM THE TOMB.

W DYCE, R.A.

Exhibited in 1860, under the title of "St. John Leading Home his Adopted Mother."

Another of Turner's unfinished pictures hung in the Gallery, 1905. (*See p.* 40.)

NEAR HINGHAM, NORFOLK. JOHN CROME

A characteristic work of "Old" Crome, the chief member of the "Norwich School" of Painters

The story of St. Elizabeth of Hungary is fully related in Charles Kingsley's "*The Saint's Tragedy*." The moment chosen by the artist is that in which the Queen renounced her position and power :—

"Naked and barefoot through the world to follow
My naked Lord——"

The monks are preparing for the ecclesiastical "fast" of Friday: an interested group watches the landing of a fat pike.

A candidate for knighthood in mediæval times spending the night before the conferment of the honour in prayer and "a vigil of arms." His armour, "dedicated to the service of chivalry," is laid out before the high altar.

"WHEN NATURE PAINTED ALL THINGS GAY." ALFRED PARSONS, A.R.A.

The trees are in the beauty of blossom-time, and the whole scene is "gay" with the full colour of Spring.

The late-comer is welcomed with an ironical bow by the village schoolmaster.

"YOUTH ON THE PROW, AND PLEASURE AT THE HELM."

WILLIAM ETTY, R.A.

An illustration of Gray's lines in "The Bard"—

"The giddy occupants of the gilded vessel go on their way
Unmindful of the sweeping whirlwind's sway,
That, hushed in grim repose, expects his evening prey."

Merely a peasant girl in form and surroundings, but with an expression suggestive of unutterable yearnings after some great "ideal."

A staghound—pampered, favoured, fortunate.

LOW LIFE. SIR EDWIN LANDSEER, R.A.

A common type of bull-dog, whose surroundings complete the contrast to the subject of the companion picture.

The old wooden bridge which existed until 1890.

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